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American Art Journal.

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CARL WOLFSOHN'S BEETHOVEN MATINEES.

Mr. Carl Wolfsohn gave his Fifth Beethoven Matinee on Friday, Jan. 4th. It was well but not as largely attended as his previous performances. The selections on this occasion were, the Sonatas in G major, op. 14, No. 2; in D major op. 10, No. 3; in C major, op. 53. In consequence of other engagement, we were only able to stay for the first piece. This we heard with much pleasure, for Mr. Wolfsohn played it in a very artist-like manner. The Andante was especially worthy of comment for the chaste, expressive and feeling manner of its rendering. It was one of the best bits of playing that Mr. Wolfsohn has yet favored us with. In the last movement Mr. Wolfsohn's execution lagged a little behind the tempo. But on the whole the Sonata was well interpreted.

The improvement in Mr. Wolfsohn's playing since his first Matinee, is very manifest. His style has broadened; he has thrown more *abandon* into his work, and he has gained in points of execution, which in the past we noticed as defective. Mr. Wolfsohn is an intelligent and an ambitious artist, and has taken our friendly criticisms to heart, and has made strides in improvement, which prove how earnest he is to achieve distinction in the very difficult path he has chosen. His devotion deserves the warmest sympathy, and the most generous encouragement, for though he may not yet have reached the goal at which he aims, his efforts have been of unquestionable benefit to the cause of art. He has brought into prominent notice the great works of a master mind, and has flashed into light those gems of thought which have been, in a measure, buried under a load of modern puerilities.

Mr. J. W. Pollock, who assists at Mr. Wolfsohn's Matinees, has a voice of excellent quality and compass, but he is evidently laboring under a chronic attack of "green and yellow melancholy," and pours out his soul in song, in the most lugubrious and monotonous manner. In his case, as a remedy, we should recommend a course of comic songs, to be taken before breakfast and after dinner. Mr. Pollock really sings well, but he should take a more cheerful view of life, and imbue his vocal efforts with more emphasis, spirit and hearty expression.

N. Y. PHILHARMONIC REHEARSAL.—On Saturday afternoon next, Jan. 19th, the Eighth Rehearsal will take place at Steinway Hall, at 3 o'clock. Mr. Carl Bergmann will conduct.

GERMAN OPERA.

German Opera has reappeared in this city, after somewhat a long recess, in the pretty little theatre known formerly as Wood's, but now called Thalia. In commencing this revival of German Opera, the parties engaged appear to have well matured their plans and suited their means admirably to satisfactory performance in a small and favorable—musically considered—saloon.

Warned by experience they have not attempted lavish expenditure in producing the operas they offer to general patronage, relying for a good result upon the attainment of fair success in the vocal and instrumental performance, by a company which is remarkably equal in talent. The orchestra and chorus are sufficient for that saloon, and under Mr. Neuendorf's able direction perform their several duties acceptably.

It may also be said in commendation of their principal singers, that if the company enumerate no highly distinguished dramatic artists, yet all those who assume principal roles acquit themselves creditably, even in very difficult music and situations that demand good dramatic purpose.

The "Magic Flute" was given there on Monday evening, before a full house, with really excellent attainment of its chief musical points. Mlle. Naddie succeeded well in the Queen of Night's exceptional vocal feats, and made that character effective with her treatment of its dramatic traits. Mme. Frederici achieved marked success in Pamina's music, and well presented its dramatic effects. Mlle. Dzinba's slight opportunity, as Papagena, was fully improved, vocally and dramatically. Mr. Chandon agreeably surprised that audience by his treatment of Serastro's music, and his clear dramatic instinct. Mr. Himmer's voice appeared more grateful than usual, and his accustomed excellence in action was the more fully enjoyed for that reason. Mr. Wm. Formes only needed a more artistic make up to have given him entire accord of praise for his Papagena.

WEDNESDAY EVENING CONCERTS.

Messrs. Bateman and Harrison gave their ninth Wednesday Evening Concert before, we regret to say, a rather slim audience. Why such should be the case we shall not attempt to explain for the present; the reasons are plain enough to those who have watched the course of events, but the indifference of the public to such really excellent concerts, is really something not only to be regretted, but to be reprehended. Not only is the performance good, but the price of admission is purely democratic—within the reach of everybody, and to cap the climax of wonders, the managers do advertise in the *New York Herald*.

Its "mysterious influence," however, seems not to be of the right kind in this instance, for it certainly does not influence people to visit these concerts.

The programme of the ninth concert was quite attractive. The following instrumental pieces were performed by Mr. Theo. Thomas's orchestra: Nicolai's overture, "Merry Wives of Windsor;" fantasie, "Visions in a Dream," by Lumbye; waltz, "La Coquette," by Wehli; grand selections from "L'Africaine;" polka, "Papageno," by Stasny, and "Lafayette Galop," C. Muller. The instrumental pieces were well performed, especially the "L'Africaine" selections, the "Visions in a Dream," the Papageno Polka, and the very charming Waltz by Wehli, which is instrumented very skillfully and effectively, and was played with fine spirit.

Miss Nettie Sterling sang two selections. The first was Hullah's dramatic song, "The Three Fishers," which she sang with an intelligence and a force of expression, which won for it an unanimous encore. Miss Sterling has a voice of exceeding beauty; its quality is full, rich and sympathetic, and is well equalized in its registers. She exhibits both passion and expression, especially in the songs and ballads in her own language, and an amount of *abandon* which indicates an innate power that only needs opportunity to develop into a talent of surpassing excellence. The Italian cavatina, "Si Romeo," was smoothly rendered, but it lacked both positive style and manner. She has failed to catch the dramatic warmth of the Italian school, and although her voice is capable of every vocal effect, and of every grade of passionate expression, her Italian singing is at present cold and lifeless. To fully develop her powers an art atmosphere is necessary, which is that something that cannot be found here. She is possessed of splendid natural gifts, but she needs another climate and other surroundings, to bring them to that point of perfection of which they are capable. The accompanist was exceedingly careless in his part of the Italian aria, throughout, and finished in advance of the singer. Ninety-nine singers are sacrificed by accompanists, to one who is helped by them.

Mr. W. J. Hill has a tenor voice of fine compass and quality, but in education it is lamentably deficient. In the matter of elocution Mr. Hill has everything to learn. The words speak for themselves, but Mr. Hill utters them with so little emphasis, that they fall utterly pointless. There is no excuse for a fault such as this, where the singer understands the language in which he sings. Mr. Hill has time to acquire a position in his art, but it can only be achieved by close and persistent study.

MESSRS. SHERWIN & HERBERT'S PIANO STORE.—Those well-known gentlemen Messrs. W. F. Sherwin and George W. Herbert, have